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# BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER NINETEEN TWENTY-FIVE



PORTRAIT OF WILLEM VAN HEYTHEYSEN. BY FRANS HALS  
CHARLES L. HUTCHINSON BEQUEST

VOLUME XIX

NUMBER 9



PORTRAIT OF PIERRE CORNEILLE. MAES



PORTRAIT OF A WOMAN. MAES

## THE CHARLES L. HUTCHINSON BEQUEST

THE Art Institute, already deeply grateful to the memory of its late President, has received further testimony to the generosity of Charles L. Hutchinson. Twenty paintings, which by the terms of his will were to have been the property of Mrs. Hutchinson during her lifetime if she so desired, have been presented by her to the museum. Most of the paintings have been exhibited here at one time or another; now they come permanently to enrich our collections. There are valuable examples of the French, British, Dutch, and Flemish schools, with Henry W. Ranger as the only American represented.

The paintings by George Frederick Watts and Dante Gabriel Rossetti help to fill a gap in the museum collections, which have not included adequate specimens of the nineteenth century English school. If the Pre-Raphaelite movement failed to make a long-lived impression in the face of the stronger innovations simultaneously going forward across the Channel, it was nevertheless a force in awakening an intelligent interest to supersede the nodding Victorian acceptance of banality, and although the

Brotherhood could not re-create the spirit of the *quattrocento*, it was able to stem some of the excesses of bad taste of the nineteenth century. Bound by ties of blood to Italy, Rossetti understood perhaps better than others among the Pre-Raphaelites their well-loved Renaissance. The "Beata Beatrix" is an example of his psychology and the dream world to which he turned. The original version of this painting hangs in the National Gallery at Millbank. Upon its completion Rossetti for some time refused to make replicas of it, but at last consented to copy it in oil for William Graham, later making several other copies. The Graham version, almost identical in size with the original but with the addition of a predella, is in the Hutchinson collection. According to Rossetti, "The picture illustrates the 'Vita Nuova,' embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven." A bird carries to her the white poppy of death, while in the background

are seen the figures of Dante and Love. The predella represents the meeting of the lovers in Paradise, with attendant maidens playing musical instruments. On the top of the frame, designed by Rossetti, are the words, "Jan. Die 9 Anno 1290," the date of Beatrice's death, and the phrase "Quomodo Sedet Sola Civitas" ("How doth the city sit solitary, that was full of people! how is become as a widow she that was great among the nations.")—Lamentations, I, 1). At the base is the date of Dante's death, "Mart. Die 31. Anno 1300," and "Veni, Sponsa, De Libano."

Watts is seen as philosopher in "Time, Death, and Judgment" and as interpreter of his generation in the portrait of Joseph Joachim, the violinist. Death was a subject that had a deep hold on Watts, although his attitude was not morbid. In this painting Death is the drooping figure of a woman, while Time, to whose hand she clings, is a young, vigorous man. Above the two, the angel of Judgment emerges from the clouds, sword in hand and eyes upturned. The original version of this subject was presented to the Dean and chapter of St. Paul's. In the London picture the face of the angel is hidden by the arm holding the sword; at the top of the painting are the words, "Whatsoever thy hand findeth to do, do it with thy might, for there is no work nor device nor knowledge nor wisdom in the grave where thou goest," while at the foot is written, "He that observeth the wind shall not sow and he that regardeth the clouds shall not reap." Still another version of this painting is in the National Gallery of Canada at Ottawa. The portrait of Joachim, the renowned Hungarian violinist, a work of 1868, shows Watts as portraitist, intent upon suggesting mood and atmosphere as well as faithfulness to feature.

The opposite extreme of portraiture is embodied in the little painting by Frans Hals. That robust painter did not trouble himself about the mystery of personality,



LADY AT THE MIRROR. NETSCHER

but limited himself to, and excelled in, the transcription of physical vigor to canvas. The jolly burgher is probably Willem van Heytheysen, a wealthy Haarlem merchant and contributor to charitable institutions, whom Hals painted several times, most notably in the portraits now in the Brussels Gallery and the Liechtenstein collection, Vienna. The Hutchinson panel is identified as a portrait of Heytheysen in Hofstede de Groot's "Catalogue of the Dutch Painters." The oval picture is small, but the sure strokes suggest the power and vitality more deliberately expressed in the portrait of Dirk Hals, the gift of Mr. Hutchinson made during his lifetime.

Nicholas Maes, Rembrandt's pupil, illustrates the Dutch genius for sober characterization in two portraits, one of an unidentified woman (De Groot, No. 440), the other of Pierre Corneille, poet and dramatist. The woman is elderly, plain, and simply dressed, and placed in a light reminiscent of the painter's master. The poet strokes his small beard with his left



BEATA BEATRIX. ROSSETTI

hand; the high forehead, intelligent, tired eyes, and slightly parted lips reveal character. A serene picture of old age is the self-portrait at the age of seventy-four by Jan Gerritsz Cuyp. This painting, formerly ascribed to his more illustrious son Aelbert, shows the elder Cuyp to have been an able craftsman, even at an advanced age. A pleasingly direct half-length of Jan Mičlasz Gael by Palamadesz completes the group of Dutch portraits.

Among the *genre* paintings Caspar Netscher's "Lady at the Mirror" is the most piquant. This small piece, described by John Smith in his *Catalogue Raisonné* as a "brilliantly colored and exquisite production," is treated with that meticulous attention to detail which the Little Dutchmen loved to lavish upon their work. The dumpy lady rests one hand upon the Oriental rug which covers the table, and with the other points to the gilt-framed mirror. She wears a brown satin dress caught up over a white skirt, large pearl

drops in her ears, and a close-fitting pearl necklace, all these properties handled with characteristic skill. There is a typical small *genre* painting, "Man Lighting a Pipe" by David Teniers, and another, "Winter Sports on the Schie River" by Aert van der Neer. Baron Leys' picture of "Rembrandt's Studio" is a nineteenth century attempt to reconstruct the more glamorous past.

The French paintings give added opportunity to study the work of men already represented in our collections. Fromentin's "Arab Boys at Play" is an Oriental scene by a painter who shared his generation's interest in the romantic East. Diaz' "Forest Pool" and "Wood Interior," Daubigny's "Bords de l'Oise à Anvers," and Dupré's "Cows in Stream" are typical works by the "1830 men," while in "Farm at Seine-et-Oise" Corot's lyricism depends not upon fanciful nymphs but upon a sensitive response to the poetry of reality.

Ranger's two paintings, "Brooklyn Bridge" and "Noank Shipyards," are works by a "Tonalist" of the generation and calibre of Inness, Homer, and Weir.

R. M. F.



TIME, DEATH AND JUDGMENT. WATTS

### SOME EXAMPLES OF QUEEN ANNE FURNITURE

**A**NNE, the last of the Stuarts, is less familiar to posterity as Queen, than as a name for the most distinguished style in furniture the world has ever produced. However, it is not the purpose of this article to enter into the history of the period, but to describe three recent important accessions to the museum, the gift of Robert Allerton.

The fashions of the hour demanded a great variety of mirrors, both as to shape and to size. The example illustrated is of a flat walnut margin with cut outlines, the silhouette showing more curves at the top than is usual. The inner member is carved



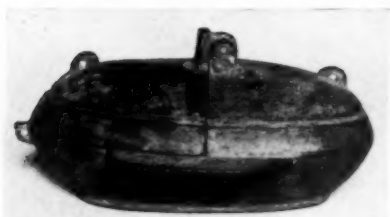
MIRROR, QUEEN ANNE PERIOD



SIDE CHAIR, QUEEN ANNE PERIOD

and gilded as is the round cresting at the top, and the shaping of the upper part has a correctly beveled glass, the outline of the bevel following the curves of the inner frame.

Of surpassing beauty is the pair of side chairs, architectural in structure, in which the characteristic development of curvilinear forms is of unusual proportion. The wood is walnut, the elegance and refinement of the back and seats requiring a burlled and grained veneering of flat polished surface. The backs are lower than in previous periods, composed of a shaped unornamented splat terminating in vase-shaped lines in relief and supported by two plain uprights forming a continuous line with the top. The legs of "cabriole" shape end in the pad foot of delicate modeling. A carved scallop shell decorates the knee with subtle lines of foliate composition at the junction with the apron. The wide stuffed seats are formed by a double curve. In the center of the swelling front rail is a flowerlike drop ornament. B. B.



ABOVE—CHINESE BRONZE LAMP, HAN DYNASTY.  
(BOSTON MUSEUM OF FINE ARTS). RIGHT—SAME  
LAMP, OPEN



### A NOTE ON HAN POTTERY

WHILE it is well known that certain objects were buried in Chinese tombs for a definite purpose, there are others which constantly appear from tomb finds whose uses are problematical. This is particularly true of ware of the Han Dynasties (206 B.C.—221 A.D.). They were perhaps of such minor importance that it was taken for granted that their uses were well known, and always would be, hence we have no written record of them. Some small oval dishes, with projecting ears at the rims, of typical

Han body and glaze, fall into this category. They are found variously labeled as cups, lamps, and "vessels of unknown use." The Chinese themselves do not know what they were used for.\* A comparison with the bronze folding lamp of the Boston Museum of Fine Arts will, perhaps, tend to strengthen the lamp hypothesis. The lower part of the bronze lamp is identical in pattern with the earthenware objects, the ears being in the same position and

\*Cf. Laufer, *Chinese Pottery of the Han Dynasty*. Lollen 1909, page 113.



EARED DISHES OF THE HAN DYNASTY. CENTER DISH LENT BY MRS. WILLIAM J. CALHOUN,  
OTHERS FROM THE BUCKINGHAM COLLECTION

projecting in the same manner. All the oval dishes mentioned have these ears, and other objects do not have them. There is, of course, the possibility that the bronze lamp was made in imitation of another familiar object. It may also be objected that there is no groove for a wick in the earthenware "lamps." That, however, is not significant, as many types of Chinese oil lamps have no grooves for wicks. K.

### AWARDS IN THE ANNUAL AMERICAN EXHIBITION

THE following prizes have been awarded in the Thirty-eighth Annual Exhibition of American Paintings and Sculpture:

The Mr. and Mrs. Frank G. Logan medal and one thousand five hundred dollars, to Albin Polasek for "Unfettered" (sculpture);

The Mr. and Mrs. Frank G. Logan medal and one thousand dollars, for portraiture, to Leopold Seyffert for "Myself";

The Potter Palmer Gold Medal and one thousand dollars, to Chester Beach for "Fountain: Sea Horses" (sculpture);

The Mrs. Keith Spalding prize of one thousand dollars for sculpture, to Estelle Rumbold Kohn, for "Maturity";

The Norman Wait Harris silver medal and five hundred dollars, to Russell Cowles for "The Consolation of Ariadne";

The Norman Wait Harris bronze medal and three hundred dollars, to Henry R. Rittenberg, for "Still Life";

The Mr. and Mrs. Augustus S. Peabody prize of two hundred dollars, to Wilbur G. Adam for "The Little Dancer";

The William M. R. French memorial gold medal, established by the Art Institute Alumni Association, for a work by a student or former student of the school, to Emil Zettler for "Caen Stone Torso";

The Martin B. Cahn prize of one hundred dollars for a painting by a Chicago artist, to Paul Trebilcock, for "Self Portrait";

The M. V. Kohnstamm prize of two hundred and fifty dollars, to Mary F. R. Clay for "Elizabeth."

Honorable mention was awarded to: Harry A. DeYoung for "Falling Snow," a landscape; Edmund F. Ward for "Washerwomen," a figure painting; Erwin F. Frey for "Mother and Child," sculpture, and E. Dewey Albinson for "Old Hotel," an architectural subject.

### A FAMILY GROUP BY MURILLO

VISITORS have recently enjoyed the opportunity of studying a characteristic religious painting by Murillo, his "Immaculate Conception with the Mirror," lent by Mr. DeWitt V. Hutchings. The doctrine of the sinlessness of the Virgin was an important article of faith in seventeenth century Spain, and Murillo was its chief interpreter in painting. He excelled, however, in another field no less his own. This was the production of *bodegones*, studies of humble types, flower vendors, beggar boys, peasants. Many Spanish painters, Velasquez among them, used material of this type, but Velasquez forsook scenes of street and cottage when he became court painter to Philip IV, while Murillo continued to produce *bodegones* throughout his life.

An important example of this side of Murillo's work is now on exhibition, a further addition to the loan collection of Spanish paintings which includes Velasquez' "Dying Seneca," described in the October BULLETIN. In "A Family Group" four figures emerge in strong chiaroscuro from the darkness of the canvas: a seated woman wearing heavy-rimmed spectacles, a small boy who lies with his head in the woman's lap, and two broadly grinning older children. The picture is very straightforward, without pretence of elegance in subject or execution. The older woman gazes directly out of the canvas with a stern expression; the girl, holding her head-cloth high, wears a crooked grimace; the older boy leans his arm upon his bent knee and smiles with knowing amusement. There is nothing else in the canvas: the figures, cut off at the knee, come roundly out of the picture.





UNFETTERED. POLASEK  
LOGAN PRIZE

during the 1650's. The exact date is not given, but she is known to have entered the Dominican convent of Madre de Dios at Seville in 1674 or 1675. Gaspar, the eldest son, was born in 1661. He too entered the church and was transferred from a benefice at Carmona to a canonry in the Cathedral of Seville. Painting interested him, and he was an imitator of his father's style. Gabriel, the youngest child, was born several years later, although the year has not been definitely established. The earnest face of the woman is older but not unlike other representations of Doña Beatriz.

The painting was in the collection of Sir

The group has been supposed to represent Murillo's wife, Doña Beatriz de Cabrera y Sotomayor, and their three children. If so, it was painted perhaps fifteen years after his marriage which took place in 1648, three years after his return to Seville from wanderings and study abroad. The comparative ages of the children point to a verification of this supposition. Francisca, Murillo's oldest child, was born

Charles Henry Cooté, ninth Baronet (1794-1864) of Ballyfin, Ireland, who exhibited it under the title "A Group of Peasants" at the British Institution in 1838. It is mentioned under the same name by Curtis in his book, "Velasquez and Murillo." Dr. August L. Mayer will include mention and reproduction of the painting in his volume on Murillo to appear in the "Klassiker der Kunst" series. F.

### NEW ACTIVITIES OF THE KENNETH GOODMAN THEATER

**D**URING the month of December the first of a series of performances for children will be given. "The Golden Apple," by Lady Gregory, will be played for a series of special matinées by the Studio group, under the direction of Mr. Thomas Wood Stevens and Miss Muriel Brown.

Every effort will be made to popularize this field of work in the Goodman Theater, so that it will reach, not special groups of children, but all children. Generous co-operation is being given by the Chicago Public Library and its neighborhood branches, both public and private schools, and the juvenile departments of bookstores in spreading information of the approaching play to all children with whom they come in contact.

It is felt by those who have experienced the charm of Lady Gregory's "The Golden



A FAMILY GROUP. MURILLO  
ANONYMOUS LOAN COLLECTION



Apple" that the selection of this play as the opening bill of the Children's Theater will be approved by its young patrons. It concerns the serious illness of the King of Ireland, which can only be cured by a certain golden apple which grows in a Witch's garden. After many adventures, all ends well, with the King cured of his illness by the golden apple, and the King's son married to the King of Spain's daughter because, as Lady Gregory says, "It's a lonesome thing to be housekeeping alone!"

The first performance will be given on December 5, on Saturday afternoon at 2:30. The play will continue on every Saturday afternoon of December, with additional times, especially during the holidays, to be announced later. The regular admission price will be fifty cents to the public, and twenty-five cents to children of Art Institute members. Special rates for large groups of children may be made by arrangement with the theater office.

With the second bill of the Goodman Theater Repertory Company, "The Romantic Young Lady," drawing near the end of its run, the third play has been put into rehearsal. It will be presented, according to present plans, about December 10, and will in all probability run through the holidays.

The Spanish comedy-romance, so delightfully translated by Granville Barker, proved a happy selection with which to follow the Repertory Company's first production, "The Forest" with its grim insistence on tragedy. Still another contrast will be afforded by its third bill, which is more serious comedy, and is typically American.

It is "An Heir at Large," a play written by Mary Aldis from the cartoon-novel by John McCutcheon, which ran on the front-page of the Chicago Tribune some time ago. The story, which had thousands of interested readers during the long period of its serial appearance, has been found thoroughly adaptable to play-form, and Mrs. Aldis has made a very sound and workable play of it. The fact of its Chicago origin, in addition to the comedy's own merits, should make it of special interest.

The production will be designed by Mr. McCutcheon himself, and by the use of black-and-white in the sets and costumes, and the use of what is technically called "trick" lighting, it will be made to look as if cartoons had come to life. In short, every effort will be made to do "An Heir at Large" in the McCutcheon manner. The coming production will be the premiere of the play.



FOUNTAIN: SEA HORSES  
CHESTER BEACH. PALMER PRIZE

## NOTES

LECTURES FOR MEMBERS—First on the Tuesday afternoon program for December is a concert of chamber music to be given by the Philharmonic String Quartette on December 1. Mr. Kojito Tomita, assistant curator of Chinese and Japanese art at the Boston Museum of Fine Arts, will speak on "The Japanese Theater and Its Relation to Prints" on December 8. "How to Understand Chinese Art" will be the subject of a lecture by Mr. Charles Fabens Kelley, Curator of Oriental Art at the Art Institute, on December 15. Mr. Watson continues his Monday afternoon talks

on interior decoration and his lectures to children of members on Saturdays, and Mr. Lorado Taft brings his course on sculpture to a close on Friday, December 11.

The Monday course will continue after the New Year, subjects to be announced in the January BULLETIN.

THE DEPARTMENT OF MUSEUM INSTRUCTION will give the following and other lectures in December:

Recent Latin Painting; Modernistic Sculpture; and Modernism in America, by Dudley Crafts Watson, Mondays at 11:00.

How to Look at a Picture; How to Look at Ancient Painting; How to Look at Medieval Painting; and How to Look at Modern Painting, by Miss Claudia Upton on Tuesdays at 2:30.

Art Centers of Italy: Florence; Pisa; Ravenna and Bologna; Ferrara, Padua, Cremona, Mantua, and Orvieto; Venice; Milan, by Mrs. Henry P. Eames, Wednesdays at 11:00.

Current and Permanent Collections of the Art Institute, by Mrs. Eames, Wednesdays at 4:00.

The Permanent Collections of Paintings in the Art Institute, by Miss Upton, Thursdays at 11:00.

Masterpieces of Painting and How to Look at Them: French Paintings; Spanish Paintings; English Paintings, by Mrs. Eames, Thursdays at 2:30.

Sketch Class for Non-Professionals, by Mr. Watson, on Fridays at 11:00.

Gallery Tours of the Current Exhibits at the Art Institute, by Mr. Watson, Fridays at 12:30.

Comparisons of Visual Art and Music, by Miss Upton, Fridays at 12:45.

Children's Hour, by Miss Upton, Saturdays at 10:00.

Appreciation of Painting, by Miss Upton, first and third Saturdays at 2:00.

A series of six lectures on Oriental art will be given under the joint auspices of The Orientals and the Department of

Museum Instruction, on Tuesday mornings at 11:30, beginning January 5. Particulars will appear in the January BULLETIN.

THE SCHOOL—The winter term for the day and evening schools of the Art Institute will open on January 4, 1926, after a recess of two weeks. The Saturday School will open on January 9, with registration any afternoon of the preceding week.

Miss Mary C. Scovel, head of the Department of Teacher Training of the School, has been appointed by the American Federation on Art Education as chairman of its Committee on Junior High School Curricula.

THE CHICAGO ALLIED ARTS will present its second program at the Kenneth Sawyer Goodman Memorial Theater on Sunday afternoon, December 6, and Monday and Tuesday evenings, December 7 and 8. Arnold Schoenberg's "Pierrot Lunaire," suite for voice and chamber orchestra, will be given its first performance in Chicago, conducted by Frederick Stock.

THE RESTAURANT, located on the ground floor, is open daily from 11 to 5, Sundays from 12 to 7:30, from October 1 to May 30. It is available to all members, students, and visitors in the building, and special teas, luncheons, and dinners may be arranged for.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

### NEW LIFE MEMBERS FOR SEPTEMBER, 1925

Mrs. Linnie B. Abrams  
Henry S. Adams  
Thomas J. Ahern  
Mrs. W. Tudor Ap Madoe  
L. Balkin  
Mrs. John Orson Barber  
Frederick H. Bartholomew  
Miss B. K. Beach  
Mrs. Fred Becklenberg  
F. E. Benedict  
Dr. Maurice L. Blatt  
Fred W. Boettcher  
Miss Carolyn E. Bonnesen  
Edgar R. Born  
Roland R. Boswell

Miss Rosalie W. Bross  
Mrs. Thomas S. Brown, Jr.  
Mrs. Newton Burgstresser  
Mrs. Joseph G. Coleman  
Albert F. Crosby  
F. A. Crowe  
Mrs. Matthew L. Cullen  
Mrs. Newton E. Davis  
Mrs. Samuel Deutsch  
Miss Mabel Dodson  
Mrs. Melvin Ericson  
Miss Marie C. Flannigan  
Mrs. F. B. Flinn  
Dr. Frank N. Gaggin  
Michael Gallagher

Harry Barnes Gear  
Harvey M. Gersman  
Max M. Grossman  
Mrs. Mabel R. Harrison  
Julius L. Hecht  
Mrs. Fred M. Heller  
William Howell  
William C. Hubbard  
Carl W. Johnson  
Mrs. W. B. Johnson  
Charles M. Kittle  
Mrs. Otto C. Klaproth  
William H. Knehaus  
Mrs. Robert Kroeschell  
Mrs. William E. Landick

George H. Law  
Benjamin Levering  
Mrs. J. Edward Liess  
Mrs. Clarence Guy Littell  
Mrs. Frank O. Magie  
A. W. Martin  
Mrs. George B. McKibbin  
Mrs. Ella Morgan  
George R. Mueller  
Mrs. August W. Noffz  
George Packard  
Mrs. William R. Perkins  
Arthur J. Peterson

Mrs. Fred W. Poskitt  
Theodore V. Purcell  
Mrs. Charles E. Randall  
Mrs. Waldemar J. Reinke  
Charles H. Remien  
Rt. Rev. Francis A. Rempe  
Mrs. Robert Henry Ritchie  
Mrs. Charles R. Robinson  
Mrs. Leonore Rognstad Snell  
Louis F. W. Sommers  
Mrs. Ernest J. Stevens  
Miss Emma W. Stolzenbach  
Mrs. Howard R. Stone

Rev. George H. Thomas  
James Thomson  
Mrs. Mildred Van Buren  
Mrs. G. Rex Volz  
Lyman T. Walker  
Mrs. Russell Wallace  
Mrs. Neil C. Ward  
Charles Watson  
Seldon F. White  
Mrs. Gilbert Motier Woodward  
Miss Martha L. Zetterberg

## ACCESSIONS AND LOANS

### PAINTINGS

- 20 paintings by Corot, Cuyp, Daubigny, Diaz (2), Dupré, Fromentin, Frans Hals, Leys, Maes, Van der Neer, Netscher, Palamedesz, Ranger (2), Rossetti, Teniers the Younger, Watts (2).  
*Bequest of Charles L. Hutchinson through Mrs. Hutchinson.*  
"L'espiègle" by Augustus John. *Gift of Charles H. Worcester.*  
Portrait of John Philip Kemble, by Shee. *Gift of Mr. and Mrs. William O. Goodman.*  
"Alexander Pope at Twickenham," by Joseph Highmore. *Gift of Mrs. E. Crane Chadbourne.*  
Painting by Albert Neuhuys. *Bequest of Mrs. Charles A. Chapin.*  
4 paintings by Tiepolo, "Jesus Insulted by the Soldiers" by Manet, "Mother and Child" by Gari Melchers, "Church Interior" by Walter MacEwen. *Lent by the estate of James Deering.*  
"A Family Group," by Murillo. *Lent anonymously.*

### SCULPTURE

- Bronze figure by Jane Poupelet. *Gift of George F. Porter.*

### DECORATIVE ARTS

- 2 Queen Anne chairs and mirror, 21 pieces old glass, 9 pieces English ceramics, hooked rug, silver dish by C. Fjierstadt. *Gift of Robert Allerton.*  
19 textile pieces, 3 pieces coral jewelry, comb, card case. *Gift of Robert Allerton from the Mrs. S. W. Allerton collection.*  
7 pieces old English glass, 4 pieces English ceramics, English watch. *Gift of George F. Porter.*  
German porcelain figure, piece Lalique glass. *Gift of Arthur Aldis and Russell Tyson.*  
3 pieces Scutari velvet. *Gift of Mrs. Emma B. Hodge.*  
10 pieces American spun glass. *Gift of Mrs. John Alden Carpenter.*  
Tortoise shell fan. *Gift of Mrs. Harry H. Lobdell.*  
Costume and accessories. *Gift of Mrs. Studebaker Fish.*  
Fragment, tapestry weaving. *Gift of S. Van Baarn.*  
Fragment, cotton print. *Gift of Miss Caroline Tyler.*  
American sampler. *Gift of Mrs. Elizabeth Marriott Moffatt.*  
2 pieces Brussels lace. *Gift of Miss Elizabeth Whitely.*  
Needlework strip. *Gift of Mrs. E. Crane Chadbourne.*  
53 pieces pewter. *Lent by Mrs. William O. Goodman.*  
2 modern English vases. *Lent by Mrs. Walter Fisher.*  
Old English sugar tongs. *Lent by Miss Bessie Bennett.*  
American glass dish. *Lent by Miss Laura Welch.*



JAR, RAKKA TYPE 14th c. (?)  
GIFT OF K. DEMIRDJIAN

### ORIENTAL ART

- 20 Moorish tiles, Moorish doorway and miscellaneous mouldings, 5 bowls, 2 jars. *Gift of Samuel Marx.*  
18 Tibetan bronzes. *Gift of Guy H. Mitchell.*  
Japanese square pottery sake bottle. *Gift of Martin A. Ryerson.*  
Indian red sandstone torso, Indian red sandstone group. *Gift of Mrs. J. L. Valentine.*  
Architectural tile. *Gift of Robert Allerton.*  
Gabri bowl, Ting Yao bowl. *Gift of The Orientals.*

### PRINT DEPARTMENT

- Lithograph by Augustus John. *Gift of Charles H. Worcester.*  
Water color painting by Sargent. *Lent by Charles H. Worcester.*  
2 woodcuts by Hall Thorpe. *Lent by Thomas E. Donnelly.*  
Drawing by James McBey, 5 etchings by D. S. MacLaughlan. *Lent by Daniel F. Casey.*

## EXHIBITIONS

- October 29–December 13—Thirty-eighth Annual Exhibition of American Paintings and Sculpture. *Galleries 251–261.*
- November 15–December 31—Exhibition of Dolls. *Children's Museum.*
- November 20–January 1—Eighteenth Century Drawings, lent by Wildenstein and Company. *Print Rooms.*
- December 1–February 1—Exhibition of Printing and Related Arts. *Print Rooms.*
- December 15–January 15—Petrucchi Collection of Chinese and Japanese Paintings. *Galleries M2 and 3.*
- December 22–January 26—Paintings by (1) Randall Davey, (2) DeWitt and Douglass Parshall, (3) William S. Horton, (4) Roy Brown, (5) G. A. Fjastad, (6) Romaine Brooks, (7) Sculpture by Alfonso Iannelli, (8) Sculpture by Gaston Lachaise under the auspices of the Arts Club.
- February 4–March 14—(1) Thirtieth Annual Exhibition by Artists of Chicago and Vicinity. (2) Sixteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers.

## LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL, MONDAYS AND SATURDAYS AT 2:30 P.M., TUESDAYS AND FRIDAYS AT 4:00 P.M.

## DECEMBER

- 1 Concert: Chamber music. By the Philharmonic String Quartette.
- 4 Lecture: "Michael Angelo." Lorado Taft.
- 5 Lecture for children of members. Dudley Crafts Watson.
- 7 Lecture: "The floor." Dudley Crafts Watson.
- 8 Lecture: "The Japanese theater and its relation to prints." Kojiro Tomita.
- 11 Lecture: "Bernini and the decadence." Lorado Taft.
- 12 Lecture for children of members. Dudley Crafts Watson.
- 14 Lecture: "The walls." Dudley Crafts Watson.
- 15 Lecture: "How to understand Chinese art." Charles Fabens Kelley.
- 19 Lecture for children of members. Dudley Crafts Watson.
- 21 Lecture: "Draperies." Dudley Crafts Watson.
- 22 Christmas holiday.
- 29 Christmas holiday.

## JANUARY

- 5 Concert: By the Little Symphony Ensemble.
- 12 Lecture: "The evolution of angels." Henry Turner Bailey.
- 19 Lecture: "The prophecy of American art." Alfonso Iannelli.
- 26 Lecture: "History and folklore in Japanese Art." Helen Gunsaulus.

## FEBRUARY

- 2 Lecture: "Decoration of the home." Leon Dabo.
- 9 Lecture: To be announced.
- 16 Lecture: "Art and civilization." Prof. I. B. Stoughton Holborn.
- 23 Lecture: "The craftsman and the machine." Frank Gardner Hale.

## SUNDAY CONCERTS AND LECTURES

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. George Dasch, Conductor. Admission 25 cents.

Lectures on sculpture, by Lorado Taft, 5:30 P.M. Admission free.

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